absurd for men to think nothing to be done for ends, if they do not see that which moves to consult, although art itself doth not consult.—• Whence he concludes, that nature may act artificially, orderly, and methodically, for the sake of ends, though it never consult or deliberate. In- .-deed human artists themselves do not consult properly as they are artists, but whenever they doit, it is for want of art, and because they are to seek, their art being imperfect and adventitious: but art itself, or perfect art, is never to seek, and therefore doth never consult or deliberate; and nature is this art, which never hesitates nor studies, as unresolved what to do, but is always readily prompted ; nor does it ever repent afterwards of what it had formerly done, or go about, as it were, upon second thoughts, to alter and rnend its former course; but it goes on in one constant un-repenting tenor, from generation to generation, because it is the stamp or impress of that infallibly omniscient art of the Divine understanding, which is the very law.and rule of what is simply the best in every thing.

•• And thus we have seen the difference between nature and human art: that the latter is imperfect art, acting upon the matter from without, and at n distance; but the former is art itself, or perfect art, acting as an inward principle in it. Wherefore, when art is said to imitate nature, the meaii-ing thereof is, that imperfect human art imitates that perfect art of nature, which is really no other than the Divine art itself; as, before Aristotle, Plato had declared in his Sophist/ in these

, .* P. I68.oper.'